

The Bernhardt management will not look back upon last week's engagement of the French actress in Washington with a great amount of pleasure, for truth to tell, the theatregoers of the Capital did not patronize the performance at the National Theatre in large enough numbers to make the visit one of much profit, either to Mr. Grau or Mr. Rapley. The productions were admirable, the work of Mmc. Bernhardt and M. Coquelin and the other members of the company being worthy of the highest commendation, but the charge of \$4 for an orchestra seat and a correspondingly high tariff for the other portions of the theatre, served to keep people away from the National during the engagement. The Columbia, with Luiu Glaser, in "Sweet Anne Page," enjoyed a week of large houses, while Chase's, with a good bill to celebrate the second anniversary of Mr. Chase's local management, was not large Chase's local management, was not large leaves enough to accommodate the evening audiences. "Frou Frou," at the Lafayette, and "Superba," at the Academy, pleased all who saw them. The Bijou, with the Little Egypt company, and Kernan's, with "The Australian Burlesquers," both attracted good-sized gatherings.

The Columbia will this week present Charity, and Chara Lipman in a new Charity.

"The Jolly Grass Widows," and the I will present "The Royal Burlesquers."

stage today, and who have won much popularity in "The Girl From Paris," "The Telephone Girl," and other pieces of similar character, will be the attraction at the Calumbia this week, beginning tomorrow night, when they will present their latest success, "All on Account of Eliza."

Buren, and Miss Haswell, Ann Kruger, the two principal characters, created by Herbert Keleey and Georgia Cayvan, in the original production. John T. Sullivan will be seen as Dick Van Buren, Miss Grayce Scott will enact the part of Bess Van Buren.

As has been announced, the prices for this week will be 25 and 50 cents for the



Eliza," at the Columbia Theatre This Week.

This comedy, which was especially written for them by Leo Dettrichstoin, is said to have proved one of the most genuine laughing hits of the present season. and has been enthusiastically received wherever presented. It was first pro-duced at the Garrick Theatre, New York, where Mr.-Mann and Miss Lipman, by two entertaining impersonations, carried it to instant success. Its career in the me-tropolis was cut short at the end of a menth of crowded houses, by contracts Paris" or any of her frothy associates.

The scene of the new comedy is a little village in New York State; the heroine is a city girl, who, compelled to work for her living, secures the post of village school teacher. The other leading character is the German-English chairman of the school trustees; he has a superbly developed sense of humor, a big heart, and the funniest dislect that Mr. Mann has ever displayed. The school teacher, Eliza Carter by name, shocks the straight-inced village dames by her city ways. They object to her dress, her man-ners, and her songs, and wildly misconstrue her most innocent actions. As a reatrue her most innocent actions. As a re-sult, they violently demand her expulsion. The men, headed by the "bresident of der poard of drusdees," take her part. A meeting of the trustees is called, the teacher appears in the dress which gives offence, singe the songs which scandalize the village dames, and wins the whole heard to her support. As a consequence, board to her support. As a consequence, the village becomes divided into two camps. The wives lock the doors in their husbands' faces, and the latter camp out; and Mr. Mann and Miss Lipman, as the "Bresident" and the regulsh teacher, rush the fun along so unremittingly for nearly three hours, that they keep their aud-lences in a constant roar of laugher, and the most diverting comedles yet seen,

The National-English Grand Opera No event in the musical year has excited such pronounced interest as Wash ington's only season of grand opera, which begins at the National Theatre tomorrow night, when the Metropolitan English Grand Opera Company will make its first appearance in this city. The organization is under the direction of Mr. Maurice Grau and Mr. Henry W. Savage, es from the Metropolitan Opera

The engagement is for one week, with matinees on Wednesday and Saturday. The prices range from 50 cents to \$2 and are easily within every income, being about one-third of the amount usually charged for similarly elaborate produc-tions of grand opers. Eight performances will be given in English, those operas having been selected which contributed



of twenty, and an orchestra of fifty. The scenery, costumes, accessories, electrical sacrificing devotion. From start to finish effects, and armor have been brought in their entirety from New York, where the maxes. productions were much admired for their

Aida, Monday night Aida, Phoche Strakosch, immeris, Louise Meisstinger; Ehadamies, Philip brozel; Amonasco, Winfred Goff; Ramfis, Lempiere Pringle; the King, E. N. Knight; a Priester Pringle; the King, E. N. Knight; a Priester Pringle; the King, E. N. Knight; a Priester St. Della Niven.

"Faust," Torsday night—Faust, Lloyd d'Aubgre; Valentine, Homer Lind; Mephistopheles, Jarence Whitehill; Sichel, Kate Condon; Wagner, F. J. Boyle; Marguerite, Grace Van Studitord; Martha, Della Niven.

"The Bohemian Girl," Wednesday matinee—haddens, Harry Davies; Artine, Grace Golden;

The Columbia will this week present Louis Mann and Clara Lipman, in a new comedy, entitled "All on Account of Eliza," which has been accorded a good deal of praise in other ciries. The National will have the Grau-Savage English Opera Company, from the Metropolitan Opera House, New York City, in a varied reperfoire of favorite operas. Chase's will present another bill that appears to be unusually strong, while the Lafayette will it has ever heretofore had. Scenary has it has ever heretofore had. Scenary has sever heretofore had. Charity Ball" this week a notable the- Allen. to give it fully as strong a presentation as it has ever heretolore had. Scenery has been especially prepared for this week's unusually strong, while the Lafayette will put forward "The Charity Ball." The attraction at the Academy of Music will be a sensational melodrama, called "The artists have produced some excellent effective and the control of the co a sensational melodrama, called "The Convict's Daughter." Kernan's will offer feets. The reproduction of the foyer of the Metropolitan Opera House in New York will present "The Reval Burleagues". "The Jolly Grass Widows," and the Bijou will present "The Royal Burlesquers."

The Columbia — "All on Account of Eliza."

Louis Mann and Clara Lipman, two of the most entertaining players on the work of the most entertaining players on the bulk of the company. Mr. Ormonde will play John Van Buren, and Miss Haswell. Ann Kruger, the two with indicates the company of th

> this week will be 25 and 50 cents for the night and Saturday matinee performances. just concluded a long run at the Madison This movement has been inaugurated by Square Theatre. New York. "Hodge, Mr. Berger, as being in line with the Podge & Co." is an adaptation from the prices of the winter stock companies in all the principal cities. The company, at the same sime, is being strengthened, and its ensemble work gradually perfected with a view to giving Washington the very best performances that can be produced in the stock company line for the least money.

The Grand-Vaudeville.

There is a prediction of vaudeville rings eminently great in the announcement for Chase's this week. Heading a list of acts which promises to prove one of the very best of the season Mr. Chase presents a player who has been accorded the deserved compilment of being one of the greatest of American character ac-tors. He is J. E. Dodson, whose work in the companies of Charles Frohman, including the Empire Theatre Stock, was always most delightful. In entering vaudeville it must not be supposed that Mr. Dodson has left the drama and its power of enthrallment behind. Instead, he is said to have brought a particularly bright and artistic bit of drama into the new field, and, assisted by a company of four carefully selected players, presents in thirty minutes a miniature romantic play containing all the essentials of plot, atmosphere and finish of the most clab orate of legitimate productions. It will be remember by most playgoers that on of Mr. Dodson's best portrayals was that of the character of Richelicu in "Under the Red Robe." Suggested by that part, calling for its appearance elsewhere. It he chose as his first vaudeville vehicle ought to be mentioned, too, that all the a one-act play entitled "Richelieu's fun is clean and wholesome, and that Stratagem" Mr. Dodson's company inthere is not a trace of "The Girl From cludes W. I. Clarke, Lawrence Griffith, D. T. Neville, and Gertrude Perry, all reputed to be capable players.

The second headline feature of the bill will be provided by the well-known vau deville sketch artists, Sager Midgley and Gertie Carlisle, who are among the fore most in their line of work. They will present a juvenile rural comedy, "After School." Cheridah Siripson, the singer and comedienne, will be heard in several selections. Hal Davis and Inez Macauley have what is said to be the best sketch of their career. It was written by Will Cressy, and is entitled "One Christmas Will H. Murphy and Minnie Allen Eve." will present for the first time here "The Bifurcated Girl," reputed to be a novelty that is fruly exceptional. One of the finest acts of the bill should be that of inest acts of the bill should be the Adele Purvis Onri, who will give a unique juggling and balancing performance on an ever-revolving ball. She will be assisted by Little Tsuda, an ingenious Jap, who will appear in the finale as an evil spirit in whirlwind tumbling, while Miss Onri is performing her original spherical serpentine dance creation. Shields and her pickaninnies, and Gordon H. Eldrid, an eccentric comedian and vocalist, will conclude the programme.

The Bijou-"Royal Burlesquers. The attraction at the New Bijou for this week, commencing with the Monday matince, will be the Clark Brothers' "Royal Burlesquers," said to be one of the strongest and best vaudeville aggrega-

tions now traveling.
Heading the list of performers are Kelly and Adams, versatile sketch artists;
Coulter and Starr, in black face songs and dances; Bixley and Hughes, the tram and the tough girl; Leslie and Adams, the soubrettes; Ludinia, a coon sing Lazelles, horizontal bar perform rs; the twelve Mignonettes in an electrial gavotte, and Judson Williams in illus trated songs and animated pictures. The ontire performance concludes with the burletta, in one scene, entitled "The Gay Travelers," said to be free from suggestveness and interpreted by the entire com-

Academy-"The Convict's Daughter."

The plot is original and reveals a story productions were much admired for their beauty and appropriateness. The operas and casts have been arranged as follows:

"Aida," Mooday night—Aida, Phoebe Strakesch; Anmeris, Louise Meissinger; Lhadames, Philip tramp, one of the leading characters in the play, is sentenced to life imprison-ment on the charge of killing his own brother, although innocent of the crime. At the close of the play Jack Warburton the hero, and Edith, the heroine, are mar-ried; the villian, Mr. Blackadder, is banished and there is a happy family and a "The Robentian Girl," Wednesday matinee—
Thaddeus, Harry Davies; Arine, Grace Golden, Devilshaof, F. J. Boyle, Count Arnheim, Lempriere Pringle; Queen of the Gypsies, Louise Meiss-

Elea. Phoebe Strakoech; Ortrude, Louise Meiselinger.

"The Mikado," Saturday matines The Mikado, Winfred Goff; Nanki Poo, Lloyd D'Auligne, Pooh Bah, Lempriere Pringle; Ro Ko, E. P. Temple, Pish Tush, F. J. Boyle; Nee Ban, Frank Ranney; Yun Yun, Grace Goiden; Pitti Sing, Zelie de Lussan, Peep Bo, Kate Condon; Katisha, Louise Meisslinger.

"Cavalicria Rustienna," Saturday—Santuza, Phoebe Strakoech; Lola, Kate Condon; Lucia, Della Niven; Turiddu, Barron Berthald; Alfo, Honer Lind; "I Pagliacci," Nedda; Zelie de Lussan; Canio, Philip Brozel; Tonio, Winfred Goff; Silvio, William Paul; Peppe, Harry Davies.

The Lafayette—"The Charity Ball,"
The Lafayette Square Stock Company is

preparing to make the revival of "The

lama up to date can be satisfied by attending the Lyceum this week. Among the principal stars of the company are Paulo and Dika. Hodge, Hayward and Lancaster, Lorenz and Halpin, Howard and Moore Gussie Vivian, and Allen and

NEXT WEEK'S ATTRACTIONS.

will present her newest comedy, "Madgo Smith, Attorney," which has just completed a successful New York engagement at the Bijou Theatre. The piece is said to afford Miss Irwin an opportunity to introduce a number of "coon" songs in the second act, and if reports are to be believed, the retund comedienne has several new offerings in her peculiar line this year which are remarkably catchy. The company will in-clude a number of the old favorites, no-tably Mr. Sparks and Mr. Martinetti. both capable funmakers and able lieutenants for Miss Irwin.

The Columbia-Peter F. Dailey. Peter F. Dailey and his company are announced for the Columbia Theatre next week in his latest successful comedy, "Hodge, Podge & Co.," with which he has German, by Geoge V. Hobart. It lays little claim to plot, and was selected for Mr. Daily principally because it contain-ed a plot particularly well-adapted to his peculiarities. The genial Peter is said to be seen at his best in this piece, and as he is surrounded by a strong company.

and Mr. Dailey has several new hits, in

The Academy of Music-Al H. Wilson. A new German comedian will make his appearance at the Academy of Music next week when Al H. Wilson will be teen in "The Watch on the Rhine" written by Sydney R. Ellis. It is said that in sing a number of catchy songs, among them "Love is All in All," "My Little "A Song of Home," The Tea g," 'In Tyrol," and 'When There will be the unual Tues-Fraulein. Kettle Song. day, Thursday, and Saturday matinee during the engagement.

The Grand-Empire Vaudeville Company.

Next week at Chase's New Grand will be marked by the first appearance in this city of the Empire Fashionable Vandevillians, a combination of polite vaudeville entertainers headed by Johnstone Bennett and including many other players equally as well known in Washington Other fea-tures of the Empire programme will be supplied by George Felix and Lydia Parry; Bison City Guartette, Kitty Mitchel the Tobins, Paulinetti and Piquo, ! netti and Sutherland, and Ivan Tsch. presenting Europe's most fa ous animal act.

THE PASSING SHOW.

The engagement of the Bernhardt Coquelin Company at the National The atre last week was a great disappoin ment to the management, from a financial point of view, for Washingtonians refused respond to the invitation to walk up to the box office and deposit four dotlars for an orchestra chair, although the gallery, for which a charge of one dollar was made, was crowded at each perform

when the business representative of Mae | Maurice Grau announced that four dollar was to be the seat tariff, Manager Rapley demurred and advised a lower rate, taking the position that local theatre patrons would not pay the Grau price. But the representative was firm in his instructions, with the result that the two great est players of the French stage were wel comed by houses that were only about half filled downstairs most of the time The same condition of affairs prevailed in New York, where five dollars was asked for seats, and at Philadelphia three weeks ago, where the same scale of prices that

ras asked in this city prevailed. From Washington the Bernhardt cor pany go to Chicago, a city famous in the theatrical world for cheap entertainments and there is every chance that the record of poor audiences will continue in the Windy City.

The advertisements and press notices of "Fron Fron," showed at the Lafayette last week, stated that the piece was by Alexander Dumas-pere ou fils, the erudite press agent falled to state. It made no press agent falled to state. It made no difference that Dumas had absolutely nothing to do with the authorship of the famous play, which was, as a matter of fact, written by Meilhac and Holvey, two in the greatest degree to the popularity of the company during its tenancy of the Metropolitan Opera House. The artistic equipment of the company includes a group of talented singing artists an all-american chorus of one hundred, a ballet of the company includes a great of the most celebrated of French unaction of the most celebrated of French unactions of the most celebrated of French unactions of the proper matists of their day. It is the proper the matists of their day. It is the proper the matists of their day. It is the proper matists of their day. It is the proper the matists of their day. It is the proper matists of their day. It is the proper the matists of their day. It is the proper matists of their day. It is the proper the matists of their day. It is the proper matists of their day. It is the proper the matists of their day. It is the proper matists of their day. It is the proper matists of their day. It is the proper the matists of their day. It is the proper the matists of their day. It is the proper the matists of their day. It is the proper the matists of their day. It is the proper the matists of their day. It is the proper the matists of their day. It

made her famous. Miss Ethel retired from the stage during her m st prosper-ous days, and married a wealthy resident of Buffalo, N. Y., where she still resides. She has never relinquished her liking for matters theatrical, and is often to be found among the first night audiences when important presentations are made in Gotham. "Frou Prou," by the way, was among the very first pieces that enjoyed a New York run of one hundred nights.

Apropos of "Frou Frou." Clara Lipman well known to Washingtonians as the frisky and frolicsome Julie Bon Bon of "The Girl from Paris," and later seen in "The Telephone Girl." and scheduled this week to appear at the Columbia with her husband, Louis Mann, in "All on Account of Eliza," has a strong liking for the rolle of Gilberte, and avera that she will play it next seeson is an electronic contains for it next season in an elaborate production of the Melihac and Holvey piece. She is very enthusiastic over the possibilities of the part, and spends most of her spare time studying the many opportunities it affords. She possesses an exact copy of the original prompt book of "Fron Fron," which was presented to her last summer in Paris, where the brilliant and unfor

riere Pringle; Queen of the Gypsies, Louise Messlinger.

"Carrien," Wednesday evening—Carmen, Zelie
de Linsan; Den Jose, Barron Berthald; Escamilio,
William Paull; Zemila, F. J. Boyle; Remendade,
William Paull; Zemila, Boyle; Remendade,
Frank, Ramier; Dancairo, E. N. Kuight; Mercedas,
Bella Niven; Frasquita, Maude Raney; Micaela,
"Il Trovatore," Thursday night—Maurico, Barrom Berthald; Count de Lima, Winfred Goff;
Ferrando, E. N. Kuight; Leonore, Grace Golden,
Anteena, Louise Meisdinger.

"Lobengrin," Friday night—Lobengrin, Philip
Reosel; Telramund, Homer Linde the Kinn,
Clarence Whitehill; the Herald, Winfred Goff;
Clarence Whitehill; the Herald, Winfred Goff,
Elea, Phoebe Strakosch; Ortrude, Louise Meise
Elea, Phoebe Strakosch; Ortrude, Louise Meise
Linger.

"Louise Meisdinger.

"Louise Meisdinger.

"Louise Meisdinger.

"Lobengrin," Friday night—Lobengrin, Philip
and Fulton, well-known theatrical managers, which should be sufficient guaranElea, Phoebe Strakosch; Ortrude, Louise Meise
Linger.

"Louise Meisdinger.

"Dilly Grass Widows."

The "Jolly Grass Widows."

The "Jol create Gilberte. When the authors heard her name they very politely said no. If not she, who, then, the manager wished to know. The authors named Almee Desclee. The manager roared with laughter. It was a joke; it was absurd; it was impossible. Desclee, he protested, was of no real importance in his company; she could not act, and she was barely tolerated by his audiences. They had even laughed at her serious efforts. She would ruin the play. The authors, who had for months been watching the work of the unfortunate actress at whom the man-ager's audiences had laughed, believed she was a genius, and stood firm. It should be Desclee or nobody. The manager was forced to yield.

forced to yield.

The night of the performance came. Desclee made her first entrance as unaffectedly as if she were in her own drawing room. The audience received her coldly, as usual, and at the end of the first Jolly May Irwin will be next week's attraction at the National Theatre, and them a round of applause. At the end of them a round of applause. At the end of the third act they were standing on their seats, frantically waving their handker-chiefs, and all sides declaring that a new star had risen. The manager rushed to Desclee's dressing room and told her of the tremendous hit she had made. "Indeed," she replied bitterly. "I hope it will last long enough to enable me to pay for Gilberte's gowns." It did last. Every new part was a new triumph. And then in the midst of her success, an ill-

then, in the midst of her success, an ill-ness developed that eventually killed her, but for mouths previous to her death she appeared on the stage night after night In awful agong. Shortly before the end, in writing to a friend, she said: "Is it not said? A lifetime of struggle, toil, endeavor. I reach the port at last, and—I sink in harbor.'

Simulfaneous with the announcement by Simultaneous with the announcement by Manager Berger of a reduction in the price of seats at both the evening and mattree performances of the Lafayette stock company comes the news of the engagement of a new engenue, Miss Grayce Scott. Miss Scott will be remembered as a former member of the Columbia Theatre stock company of four years ago, when Katherine Grey, James O. Barrows, and A. S. Lioman were prominent players. and A. S. Lipman were promisent players whose names were regularly on the bill. Prior to her engagement with the Co-lumbia company, Miss Scott—she was as he is surrounded by a strong company, and a bevy of pretty girls, he should be seen in his happiest vein next week. The company is a large one, consisting of sixty weonle.

Cox's "Brownies" She was considered even at that period of her stage and a bevy of pretty girls, he should be seen in his happiest vein next week. The seen in his happiest vein next week. The stranger's production of Palmer company is a large one, consisting of sixty people.

The piece is liberally sprinkled with new position at the end of the first row, and position at the end of the first row, and plain Grace then—was in the cancius of Palmer Jerome Sykes, and "Foxy Quiller," are six a plot for the incidental music, showing at what time it should be terred even at that period of her stage career good enough looking to occupy a position at the end of the first row, and Since the initial presentation of the Atlies New Language and "Foxy Quiller," are music, showing at what time it should be terred even at that period of her stage career good enough looking to occupy a position at the end of the first row, and Since the initial presentation of the Atlies New Language and "Foxy Quiller," are music, showing at what time it should be terred even at that period of her stage career good enough looking to occupy a position at the end of the first row, and "Foxy Quiller," are music, showing at what time it should be terred even at that period of her stage should be terred even at that period of her stage to appear here in a few weeks.

There is a plot for the incidental music, showing at what time it should be terred even at that period of her stage should be terred even at that period of her stage to the first row, and the period of the stage to the first row and the first row and the first row and the first row and the first row at the first row and the first r at the entire performance, her pretty face and vivacity won for her pretty face and vivacity won for her and Mr. Dalley has several new fits, in-eluding "My Sunflower Sue," "Cindy," and "My Charcoal Charmer," and considerable experience with stock companies, her husband, Mr. Thomas Giffin, being manager of several prosperous

organizations, notably at Denver, and until very recently, at St. Louis.

If Miss Scott's engagement is permanent, the patrons of the Lafayette will have much to be thankful for.

en by Sydney R. Ellis. It is said that in The overture to "Tannhauser," to-The Watch on the Rhine" Mr. Ellis gether with a Massanet suite, will form given the star many opportu-to display his versatility and also by the Weshington Philharmonic Orches the nucleus of the programme to be given catchy songs, among tra at its second concert of the season at the Columbia Theatre the evening of The other numbers will be in keeping, while the artist who sist at the concert will be a well known

singer.
In order to ensure a financial success as well as an artistic one at its second concert the orchestra has interested the Washington lodge of Elks in its welleing, with the result that the Elks have structed for a large block of seats which they will occupy and dispose of to their friends. Thus a large attendance is almost assured, and this fact, together with the example set by the Elks in oming forward so generously in support of a Washington musical institution, such as the Washington Philharmonic Orchestra is, should combine to make the econd concert of the series much more necessful financially than was the firs

Sam Bernard, recently seen at the Co-lumbia Theatre, this city, in "The Belle of Bohemia," has signed a contract to re-turn to the Weber & Fields company next season to replace David Warfield, who will become a star under the management of David Belasco. Bernard was a member of the original Weber & Fields stock company and remained with the organization intil he became imbued with the idea tha the great American public was terribly anxious to see him at the head of his own ompany in a comedy called "The Mar-uis of Michigan," which had a rather

which and mouraful career.

The endeavor- to place Mr. Warfield among the important stars of the country will be watched with not a little concern by those who lake an interest in the success of native players. He has evi-denced an almost extraordinary ability as character actor, and such eminent art a character actor, and such eminent artists as Irving and Coquelin have pronounced his work the best they have seen in this country. To the average mind Warfield is associated with Hebraic monologists, but to book who are acquainted with him and are familiar with his talents he is recognized as a wonderfully clever portrayer of roles requiring intelligence and artistic subtlety.

It is a recognized fact that Washington possesses more aspirants for stage honors than almost any other city in the country so it did not surprise James T. Forbes the press representative of the Grau-Savage English Opera Company to find in hi on his arrival here over a dozen let ters from young women who want to be come prima donnas. A stereotyped letter such the same in tone as embryonic au thors receive from publishers when their efforts are returned with the stamps they so kindly enclosed, sufficed to answer the applicants.

applicants.

But one young woman, more ambitious and persistent than the others, invaded the office of the National Theatre Thursday afternoon and interrupted a conversation between Mr. Forbes and the dra-

a vague idea that a Dumas work cannot be otherwise than good, which is, of course, the impression the press agent seeks to convey.

"Frou Frou," was adapted for the native stage by the late Augustin Daly some twenty-five years ago, and it is the Daly version which is generally used nowadays, although Miss Olga Nethersoic has made her own version of the drama. The original Daly spreduction served to introduce to New York theatre-goers Agnes Ethel, whose interpretation of Gilberte made her famous. Miss Ethel retired from the stage during her mist prospermust get a position with your company, and I want you to get it for me," that Mr. Forbes had his inning. He turned loose his dulcet-toned voice and proceeded to show the maiden how utterly miserable she would be were she to give up her happy home parior, with its upright instrument and red plano lamp by its side, and the pile of sacred solos, for the glamor and artificial existence of the foot-lights. This was Mr. Forth s' argument: must get a position with your company,

glamor and artificial existence of the footlights. This was Mr. Forb.s' argument:
"If you are possessed of the idea that
life in an opera company is all one mad,
merry roundelay of lyric leisure and of
ayety, talk for five minutes with the
first breathless prima donna who is released from rehearsal. You will experience an utter change of heart, and the
perspective through which you gaze upon
the song birds who carol blithely in the
Grau and Savage aviary will be quite
altered.

would not live in a house where anyone
came in and bossed' things. I suppose
the row I wanted my breakfast prepared.

I had to cook the breakfast this morning myself. That was bad enough, but
this afternoon, as a direct result of the
cook's unhappy departure, I was placed
in a most embarrassing position."

And the mere recollection of it made
the comediante look mournful indeed.

"I started for the intelligence office,
with the firm intention of getting a good altered.

"Birds and butterflies"-that's what the "Birds and butterflies"—that's what the public calls the young women who sing and those who dance behind the footlights of the opera. The public is a poet, and subject to giddy flights of fancy. The hardest-worked heasts of burden in the world are the stevedore elephants of India and the truck horse of Washington. The hirds and butterflies of the Metropolitan birds and butterflies of the Metropolitan English Grand Opera Company come next. And the birds who sing have possibly a shade the hardest work than the butterflies who dance.

flies who dance.

"The real hard work which a girl must do who hopes to win a worthy place on the operatic stage is the long, dreary, uninspired task of training her vocal organs into a flexible responsiveness. You may be born with a heavenly voice, but unless you are willing to give hours of

tice deep breathing and right voice plac-ing, while other girls are playing golf or chattering over 5 o'clock tea. You must eschew late hours, and avoid as a pestilence even innocent amusements that would distract your mind from an un-deviating pursuit of vocal perfection. Standing for hours at work over singing Standing for hours at work over singing exercises will make you awkward and of ungraceful carriage. To mend those faults you must practice dancing and the exercises of Delsarte. Then you must also study acting, for the stage business of 'Lohengrin.' Faust,' 'Romeo and Juliet.' and 'Carmen' is quite as important as the lyric performance.

lyric performance. "You are a lucky girl, indeed, if you find time to eat and sleep in the twenty-four hours of each busy day. It takes the hardest kind of hard work to prepare yourseif for work it opera, and when it comes to the time when a singer has only four or six hours of rehearsal and practice you feel that the lyric stage is really one of the restrict professions. Perhaps the birds and butterflies earn more money than the low-browed sons of Italy who break stones and dig trenches in Washington streets, but the unprejudiced observer must own that they work harder for it."
"Well," ventured the surprised appli-cant, "how much would I get at first if I

really did get a position with you?"
"Perhaps \$15-possibly \$16, if your voice
is as good as you say it is."
"Don't Grace Golden and Zelie de Lus-

san get more than that?" asked the choir singer.
"Yes, they do; but they're prima

donnas, you must remember. They get sleepers—lower berths, always—and maids and cabs to and from the hotels, and numerous other little favors from the

Smith and DeKoven opera, Quiller the time at which the curtain rises and has received the approval of Metropolitan audiences, and the larger cities of the also the number of curtain calls after has received the approval of Metropolitan audiences, and the larger cities of the country are now having an opportunity to learn what an entertaining fellow this sleuth is. Mr. DeKoven has added a couple of new numbers since the earlier visit of the opera to Washington; otherwise the forthcoming production will be the same that local recreation hunters

appreciated so much several months ago Manager Daniel Frohman, who recently asserted he could not secure a good play by a native author and was thus compelled to resort to the output of foreign dramatists, has made a proposition to the Dranatists' Club to accept and produce any play of American origin which has been passed upon by a committee of the club's members and give it the benefit of as careful a presentation as he usually does the ces that are on view at Daly's, in Ne

estility toward the native dramatist, bu loes assert with much vehemence that he is unable to get a suitble piece from an American writer. By "suit-able" Mr. Frohman takes refuge behind a friendly word, for a play that would be acceptable to the average American au-dience might not find favor with a Daly assemblage, which usually requires something Englishy and distinctly smart, and this is just what most of the home writers or the stage appear unable to turn out. Mr. Frohman is perfectly honest in his consition, no doubt, yet it does seem strange at this distance why he was unable to see the many excellent points of Clyde Fitch's 'The Climbers,' which has just been given by Amelia Bingham at he Bijou Theatre with quite remarkable success, and which was first offered to Mr. Frohman, who, in common with a number of other discerning managers, returned the play to the playwright with their thanks. "The Climbers" promises to be one of the big surprises of the year and duplicate the business of Henrietta Crossman's "Mistress Nell."

The United States Marine Band will make a five weeks' tour of the principal cities of the country, commencing March 18. The trip will take Mr. Santelmann's men as far west as Denver. The present band has never been taken on such a tour with the exception of a week's engagement at the Philadelphia Exposition last year. at the Philadelphia Exposition last year. The Marine Band has an enviable reputa-tion throughout the country and there is every probability that the trip will be sful financially and otherwise.

At this period of open hostility between he two Neil Gwyn plays, some com-on may be in order. Paul Kester outhor of the Rehan piece, builds his story indirectly about a side issue, mak-ing Nell, as friendly third party to a love affair not her own, the heroine of the piece. When the late Rhea tried this piece on some of the smaller cities of the country some five or six years ago her audiences would not stand for it, and the manuscript was thrown in the Kester trunk, where it remained until last year, when the dramatize determined to enter the ranks of the American playwrights in much the same fashion that Jefferson Stockton, the California millionaire, in "Aristocracy," scaled the walls of New York society—by the London route. When play was presented across the water the English seemed to like it immensely which immediately created a field for i

May Irwin tells a funny story about

"Our cook left us a few days ago." said she with a depressed air. 'She said she would not live in a house where anyone came in and bossed' things. I suppose she meant me, for I tried to explain to

with the firm intention of getting a good cook, so that neither mother nor myself should ever have any further bother with the work. When I got there several alleged cooks were paraded in review before me, but none of them suited. While I was questioning one as to her reference I was questioning one as to her reference a good-looking, modestly dressed woman entered the place. Something about her appearance impressed me favorably. I said to myself 'There's the cook I want,' and I started for her. I recall now that the proprietress made an attempt to attract my attention. But I took no notice of her. My state of mind was such that it never occurred to me that anybody else.

said, 'you're large and look as though you were strong enough to do our work. What are your terms?"
"I vanished quicker than lightning, and

my mother is still wanting a cook. If you know a good one send her around to the theatre tonight. I've got to go home now to cook dinner."

Away up on the top floor of the Lafayette Theatre building, overlooking Penn-sylvania Avenue and commanding a splen-did view of the Executive Mansion and addid view of the Executive Mausion and adjacent buildings, is a little room, beautifully appointed and as cozy and comfortable a little corner as one may find in a day's search. This is the study and workroom of Walter Clarke Bellows, the stage director of the Lafayette stock company, and consequently the birthplace of mady fine effects in the company's productions, which are to the audience simply a matter of course but in reality are the faute of

of the company's productions.

A glance at one of Mr. Bellows' play books is of more than ordinary interest in that it establishes beyond a doubt that drawings are made as an architect makes them for a house, and Mr. Bellows has the plots of every play he has ever staged. and numerous other little favors from the management."

"And do you mean to say I couldn't get more than sixteen dollars a week?"

"That's all, I'm afraid."

"Huh, I can make more than that in the Pension Office, let alone my choir."

Then she swept out of the office and Mr. Forbes ansured the Times man, who had been an interested and amused listener to the interview, that the incident was in no way unusual. And yet dramatic writers will continue to discuss the paucity of real native talent.

First comes the programme, then photographes, and fer that the plot of the firsts act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and fer that the plot of the first act, in which the self, and their arrangement in blue, while the furnities and their arran First comes the programme, then photo-

> each not. The same plan is followed throughout all the acts, and the arrangement is mar-velous, every line in the book telling of itself the enormous amount of thought and careful study that has been expend-ed in perfecting the production. The people who sit in the orchestra chairs think it perfectly natural that a per-formance should run smoothly. To the majority it is only a question of the actors coming on and saying their lines and doing just as they please, irrespective of anything in the shape of a rule. In speaking to a Times representative the other evening. Mr. Bellows said: 'It appears that an idea exists that

> original stage business may be used in the production of a play, but that s entirely erroneous, for there are few, f any, productions ever made in which he 'business' furnished by the playwright proves adequate. As a rule, authors do not understand that particular branch of dramatic composition as clearas they should; consequently many ranges are necessary to more easily fit the situation to acting purposes. The phile phy of it all is beautiful. How few people in the audience ever stop to reason why an actor enters through a certain door, or why he rises from a chair and goes to another part of the stage. What difference does it make which door he uses? But it does make a difference, and a great one. An actor's every move is taken with the purpose of getting into the most advantageous position for the scene, and at a given ue he changes his position accordingly. He is made to enter through a certai door because the scene has been studie out and it has been proved that his en trance from that point will be more ef-fective than from any other. He goes up stairs, he comes down; he enters ight or he exits left. In bringing on a servant the least conspicuous entrance is utilized, for the reason that the character is an unimportant one and must be considered so in its treatment. The value of entrances is one of the more essential considerations in the produc ion of a play, and must be thoroughly studied out and adhered to.
> 'Then in regard to the relative posi-

tions of players. For instance, in a scene in which the hero denounces the villain, it would hardly seem of moment whet the hero were on the right or the left the vilinin, but as a matter of fact the circumstance is of the utmost importance The one whose scene it is, or to put it more plainly, the one who has the most ic do should be on the left of the person to whom he is acting. Humanity, generally speaking is right-handed, and there is the cause. The actor dominating the scene is then in an easy position—one in which he can command attention and at the same time be perfectly free and unrestrained in his gestures. Were he on the other side, he would be conveiled to turn from the audience to a certain degree or to use his left hand. In either case the effect would be weak and the climax lost. That looks like a small matter in itself, but the reunits either way are obvious,

"To the unitiated I appears that a player moves about at will, but think of the con-sequences in such a case! There would be which immediately created a field for it on this side.

Mr. Hazleton shows his Nell as absorbed in her passion for the King. Mr. Kester had a difficult task to accomplish if he would make his story as interesting as the other, and in its very essence it is contrary to the easy-going, pleasure-lovmany instances on the stage, as there are

tions of the stage manager. Should those in the audience stop to think it all out and to remind themselves that everything was being done according to schedule, as it were, and that the leading man embraced the leading woman simply because he was directed to do so, and not through any inclination on his own part, the romance would undoubtedly be knocked out of the play, but it is an intensely interesting study and a beautiful one.

"Theatrical life has many phases, and I have been through nearly all of them.

I have been through nearly all of them. I started out as a stage-struck boy, fully convinced that I could play 'Hamlet,' and that my 'Othello' would revolutionize the stage; but I learned before long that there were several ahead of me, and was forced, like many others, to the realization that one's own opinion isn't worth much, after all. I am authority on the disadvantages of one-night stands, and the dismal experience of being stranded many miles from home is an old story. I had my first real opporold story. I had my first real opportunity sixteen years ago at the Lyceum Theatre, New York, during the early days of that house, and since them my road has been a hard one, of course, but I think I may say that success has not been denied me. Last summer I had a stock company of my own in Denver, and I expect to have one there during the coming summer which will include some of the players of our present company. A stock company is not an easy one to form. It took Daniel Frohman a year to get just the people he wanted for his Lyceum Theatre company. The players must work well together, and the stage director must know their fitness and capability in order to give satisfactory

tract my attention. But I took no notice of her. My state of mind was such that it never occurred to me that anybody else could want to procure servants.

"I touched the new strival on the arm and said: "You are the very woman I want for a cook. What are your terms?" may be born with a heavenly voice, but unless you are willing to give hours of daily practice to acquiring a correct method of using that gift, you can never hope to become an artist.

"You must make up your mind to shandout the gareties of girthood and to praction the gareties of girthood and to practice."

"I want a revour terms?"

"Mercy! She turned slowly, put up a pair of those long-handled glasses—I forget what you call 'em—and calmly looking that gift, you can never hope to become an artist.

"You must make up your mind to shandout the gareties of girthood and to practice to acquiring a matter of history. A programme announcing the appearance of Edmund the pair of those long-handled glasses—I forget what you call 'em—and calmly looking that gift is highly prized, not to mention interesting souvenirs of famous stage folk of the present day, among the latter being a proof programme of "The continuation of the properties of properties to acquiring a correct method of using that gift, you can never hope to become an artist.

"You must make up your mind to shandled glasses—I forget what you call 'em—and calmly looking the properties of girthood and to practice to acquiring a correct method of using that gift, you can never hope to become an artist.

"You must make up your mind to shandled glasses—I forget what you call 'em—and calmly looking the properties to acquiring a correct method of using that gift, you can never hope to be come an artist.

"I want a strong want of the very which is a matter of history. A programme announcing the appearance of Edmund to the pair of those long-handled glasses—I forget what you call 'em—and calmly looking the properties to acquiring a correct method of the properties to acquiring a correct method of the properties to acquire the properties to mention interesting souvenirs of famous stage folk of the present day, among the latter being a proof programme of "The Christian" bearing Hall Caine's autograph. Mr. Bellows staged "The Christian" for Viola Allen, and in consideration of the great success of the play, naturally feels a just pride in anything pertaining to the production.

Edward H. Sothern will have a new play Edward H. Sothern will have a new play for his use next year. It is called "Richard Lovelace," and is from the pen of Laurence Irving, a son of Heary Irving, who is no novice at playwriting, having produced several worthy efforts notwithstanding his somewhat tender years. Mr. Sothern may give the new play a trial performance in the spring, and then hold it in reserve until next fall. There is no part in the offering suitable for Mrs. Sothern (Virginia Harned), and she will in conacquence be seen in a new comedy, as a

which are to the audience simply a matter of course, but in reality are the fruits of deep thought, ingenuity, and experience. Mr. Bellows is an earnest and indefatigable worker, and when not directing rehearsals or performances is always to be found in this little room devising new business for the next week's play, drawing plots, or devoting his energies in some direction toward furthering the success of the company's productions.

A glance at one of Mr. Bellows' play books is of more than ordinary interest books is of more than ordinary interest in that it establishes beyond a doubt that while it may all look very pretty and very casy from the "front," the beauty of it stops at the footlights and—with a little jugging of "Hamlet"—"the rest is "work." When a play is to be produced, drawings are made as an architect makes.

What is there about the great Pather of What is there about the great Fainer of Waters that makes him assume the paternity of all our greatest singers? Is there musical education in the song that he sings as he rolls in mighty majesty toward the Guit? Is there something in

yielda?

Some of the product of "the beit" are
Alice Neilsen, Lillian Russell, Della Fox,
Pauline Hail, Hilda Clark, Jessie Bartlett
Davis, Dorothy Morton, Grace Golden,
Emma Abbott, Helen Bertram, and Vir-

Alice Neilsen, the young prima donn who is now singing at the head of her own company, is a fair product of the Mississippl Valley, for she was born at Nashville. Tenn., and spent most of the years of her life previous to going on the operatic stage in that city and in Kansas ity, where the Kaw and Missouri meet

Lillian Russell was born on the banks of the Mississippi, at Clinton, Iowa Nellie Leonard was her name while she was growing to womatho d in Chi. ago, whither the was taken by her parents while still quite young.

St. Louis, as the largest city on the Mississippi, premises that something about

Mississippi, premises that something about the great river is productive of vocal talent, quite properly takes first place as the home of American opera singers and offers as its quota Della Fox, who first sought fame by going out from her native city as the child soubrette of the old Dixon Sketch Club, and Dorothy Morton, who has been at the head of her own commany on several recognizer. company on several occasions. Pauline Hall, whose successes in comis

opera and more recently in vaudeville, are quite remarkable, was born in Cincinnati, on the banks of the Ohio, one of the largest tributaries of the Mississippi. At that time she bore the unpoetical name Hilds Clark, the prima donna of the Bostonians, is a native of Leavenworth,

on the Mississippi's big western tributary the Missouri.

Helen Bertram, the prima donna of Klaw & Erlanger's new opera,

Quiller," comes from near the banks of the Wabssh, at Paris, III. And Jessie Bartlett Davis, the contralto, until a short time ago a member of the Bostonians, and who made her vaudeville debut this season, while hailing from Chi-cago for a number of years past, is not a native of that city, as many people suppose, but was born on a farm on the Illi-

nois River, in Grundy County, III. Grace Golden, the former Castle Square opera Company's favorite, only ands proof to the original statement. She was born it New Harmony, Ind., a place which isn't always on the map, but is on the Ohio River, near its junction with the Wabash. The late Emma Abbott, too, confirmed the assertion. She was born in Illinois ear Peoria. And last, but not least in the hearts of

theatregoers, comes the dainty Virginia Earle, of "The Girl From Up There" com-pany, who proudly proclaims Chicago as er birth place. The captious one may say, "But these are not all our American singers." Quite true; but they are pretty mostly all the

distinguished comic opera singers. How-ever, for argument a few more may be

named:
Marguerite Reid is another prima dound
of the Bostonians and now a reigning vocal faverite in London. Where was she
born? In Indians, near the old Ohio.
And Louise Elsaing, Cecil Eissing, Nellie Braggins, and Fatmah Diand—where
lid they first see the sun rise? Right on
the Mississippi, at St. Louis.
Catherine Linyard, Ada Somers, and Mahella Eaker are all natives of Ulivois.

bella Baker are all nutives of Illinoir, while Jennie Button comes from Daven-port, Iowa, and Mae St. John, the con-tralto, from Richmond, Ind.

As a final test there was a new prima donna last season launched in the opera called "The Princess Chic," Perhaps size was the exception that proves the rule. Not a bit of it. Her name is Minnie Me-thot, and the Mississippi bred her, 100, for she was born at Davenport, Iowa.

William Greet, who is well known in America as the manager of the English company that has for the past four years presented "The Sign of the Cross," will send another company to this country